



跨世紀國際藝文資訊 從世界的視角  
International Symposium 國際研討會 閱讀文化  
On CULTURE And ARTS Experience in Resource  
Management

議題二 企業與藝文的創意夥伴關係  
The Creative Partnership Between Business and Culture

地方精神－文化與企業結合的反思



## 柯林·崔迪

英國藝術和企業協會 總裁

柯林·崔迪先生自 1983 年起擔任「藝術和企業協會」總裁，即之前的「商業贊助藝文協會」。他同時也是「歐洲商業、藝術暨文化委員會」(CEREC) 的主席，同時也是多家劇院、各類型藝術節及非營利性公益組織的負責人，包含牛津劇場公司、國際柯芬園劇院藝術節、基洛夫之友協會、英國愛滋病防禦勸募協會 (Crusaid)。另外他也是倫敦知名藝廊薩柏汀藝廊 (Serpentine Gallery) 的董事之一。

此外，崔迪先生也是長期受到威爾斯王子贊助的馬林斯基劇院全球諮詢委員會的一員以及慈善贊助委員會的一員。崔迪先生曾擔任「洞悉之眼 2000 年特展」的評選委員以及懷布雷德書評大獎的評審團的顧問委員以及 2000 年公關周大獎的評審。他也曾多次擔任國際大型藝文活動籌備委員，包括 1991 年日本藝術節及 1988-89 年歐洲電影及電視年的英國國家委員之一。

柯林·崔迪生於 1953 年，自牛津的聖凱薩琳學院取得藝術學位。1976-78 年間，他擔任松戴克劇院的經理；1978-80 年間，他擔任金氏馬洪商業銀行的公司金融主管；1980-83 年間擔任華爾街金融公關公司的副理。1978 年獲頒為倫敦市榮譽市民。於 1987 年，他發表了「企業贊助藝術：十年有成」一書。

2000 年 6 月，在英國女王慶生會上，柯林·崔迪先生因其長年投入企業結合藝文的推廣服務，獲頒英國國家榮譽勳章。

## 地方精神－文化與企業結合的反思

柯林·崔迪

首先我要感謝主辦單位誠摯地邀請我來參加這次國際研討會，這次討論的主題是「藝術和企業」，我不禁要讚嘆主辦單位眼光獨到。我經常參加世界各地的研討會和會議，讓人驚喜的是有許多主題都與文化有關——誰創造文化，誰去欣賞文化，以及文化代表的意義，但是從來沒有提到誰要為文化付出代價！很高興看到這次會議是從文化的經濟觀點切入探討，希望今天會議結束前，我們都能了解企業對於藝術的影響不僅僅是金錢贊助，也有道德和科技上的幫助。

從 1980 年代以來，藝術和企業都經歷了巨大的變化，因為英法和其他國家開始努力建立這兩者的互動關係，促進他們對彼此的了解。在 80 年代，大家的想法很簡單，業界人士認為藝術在市場行銷、形象塑造和公共關係等方面，並不能帶來宏觀的商業利益，我們的任務就是要扭轉他們的觀念。而另一方面，藝術界也正在尋求金援，我們的工作就是指導他們專業的資金募集方式和管理技巧，讓藝術界能和業界建立交流的橋樑。這兩項工作，我們都做得很成功。在英國，藝術贊助金額已有穩定的成長，從一開始 1970 年代中期的 50 萬英鎊（約 2,300 萬台幣），成長到去年約 1.41 億英鎊（約 65 億台幣）；大家也逐漸認同，認為這是公司裏行銷、公關或企業責任正當的支出，現在有愈來愈多的大小企業也加入這個行列。

但是藝術和企業兩者之間的關係瞬息萬變，今天我要談談其中的一些變化，並探討這些變化對臺灣的企業及藝術界會有什麼影響。過去這幾年來，「藝術和企業協會」（Arts & Business）觀察一些新生代的業界領袖，發現他們以前所受的教育多半較偏重技術層次，不太重視藝術面，而且他們的企業生涯曾經歷資本主義盛行的年代。

對這些業界的後起之秀來說，公司利潤和股東價值是他們努力的目標，藝術則與他們毫不相關，贊助藝術發展甚至還被貶為「浪費公司資產」。我們要如何說服這些業界的明日之星，讓他們相信藝術有其價值？「藝術和企業協會」發現雖然英國的業界新領袖否認藝術的價值，但是他們卻非常關切企業發展所需的創造力，他們深信想要成功，就必須鼓勵員工發揮想像力及潛在的創造力。

恩斯特霍爾（Ernest Hall）是英國著名的企業家，同時也是樂團的鋼琴家，他說：「未來雇



用員工的唯一理由，便是希望從他們的個人特質受惠，這絕對是機器所望塵莫及的，像是靈感、創造力、想像力、承諾、進取心和野心抱負。」哈佛商學院的創造力教授約翰高(John Kao)在最近出版的一本書內也表達相同的看法：「我們現在慢慢從強調勞力及金融兩方面，轉而更重視人的內在，就是想像力、靈感、獨創性及主動進取的精神。」

這場會議要探討的不只是藝術，還要討論藝術如何與社會做巧妙的結合，而藝術和社會多層次的關係中，其中一面正是藝術和企業的關係。也許你現在就已經猜到了，今天我要把討論的層次從「How 如何」轉到「Why 為什麼」，我們要問的問題不是「如何找到資金？」而是「為什麼業界要對藝術產生興趣？」這個問題更難回答，但是答案會帶給我們更多的思考。現在我們就先來探討要如何建立藝術和企業的關係。

### 世界銀行會議，文化優先

首先我要先談談 1999 年 10 月在佛羅倫斯舉辦的「世界銀行會議——文化政策與發展的關係」(World Bank Conference on Cultural Policies for Development)。這場會議在國際多邊發展的歷史上揭開了新的一頁，因為世界銀行在會議中承諾要為各國文化及需要幫助的民族努力，他們明確指出三點：

第一，他們會努力正視「接受援助國家」的文化多樣性，尊重這些人民與西方國家不同的想法和考量重點。換句話說，提供的「發展」必須因地而異，必須依該國家的文化做適當的調整，不應強逼對方接受。

第二，世界銀行承諾會將部份發展所需的投資資金挪至文化活動，這表示他們認同文化也是一項重要的經濟動力，當然這其中包括旅遊業，也包括當地及地區的經濟發展。如果無法達到公共衛生標準或無法設立電信設備，發展旅遊景點便毫無意義；但是這些基礎建設必須照顧到當地人民的需求，不能只嘉惠西方遊客，否則遊客來到該地，看到當地居民仍然生活在貧窮之中，觀光景點便不易發展。因此，該場會議的參與者開始體認到我們珍貴的文化資產正一點一滴地流逝掉，面對西方化和全球化這些不可避免的趨勢，一些重要的地點、事件、語言和傳統逐漸消失中。

第三，該場會議的與會者認同因為「文化」，各個社會才得以緊密結合，才得以了解自己與他國的知識學問。二十世紀人類對文化太過無知，人與人互相對立，甚至因為不尊重鄰國，而興起戰爭；如果你不了解鄰國的文化，你又怎麼會尊重他們、視他們為人？因此，文化應該要扮演什麼樣的角色，才能避免爭端？預防勝於治療，我們不要事後再去補救。

我與我的國際同事在該場會議說明企業和文化議題同樣也是經濟發展的議題，以及企業、政府與藝術三者之間應該如何互動合作。我們試著從企業的角度切入，試著讓與會者清楚了



解，文化不應再受到忽視，它應是我們一切思想的根本。

現在我們處於新經濟、新體系的年代，文化必須在經濟、社會及政治發展中佔有一席之地，在這個模式中，文化不再是社會的附屬品，它是最基礎根本的元素。在世界銀行會議中，我們根據文化議題提出四點方針，或者應該說是四項論點，這樣更能說服商界來金援文化事業，這對於雙方都會有益處。這四點方針是什麼？就是發展模式（development model）、社會凝聚力模式（cohesive society）、行銷模式（marketing model）及知識經濟模式（knowledge economy model）。

一、發展模式：我們認為在發展落後的國家、地區、城市或農村，文化可以幫助振興藝術發展，文化對於健康、教育和基礎建設都有助益。成功的例子很多，比如葛萊斯柯衛爾康（Glaxo Welcome）藥廠贊助南非的市場戲院（Market Theatre），希望能提昇南非黑人居住區的識字率和教育水準；還有重建厄瓜多爾的歷史重鎮基多（Quito），發展基多成為旅遊及商業中心。其實這種方法也同樣適用於經濟已開發的西方社會，例如西班牙興建古格漢博物館

（Guggenheim Museum），畢爾包（Bilbao）市因而再度興盛；在蘇格蘭格拉斯哥（Glasgow）和都柏林等城市，藝術也在社會發展中扮演舉足輕重的角色。目前藝術在健康和治療方面的成效已獲得肯定：英國已發展出一套完整的「藝術健康療法」，由卻爾西及威斯特敏斯醫院（Chelsea & Westminster Hospital）等率先研究，院中以繪畫、音樂及詩作為病童、老人及末期病人進行部分醫療照護。

二、社會凝聚力模式：我們認為文化可以幫助建立互信。南非奈德克銀行（Nedcor Bank）的伊凡梅（Ivan May）博士說：「南非正處於國家重建的過程，總統提出『信任藝術文化』（Trust for Arts and Culture）就是要在南非建立智識社會並重的首都。」這裏所指的藝術文化含義很廣，從學校合唱團、跨社區的電影院，到保存良好的歷史文件記載，都屬其範疇。目前規模龐大的南非銀行已準備要資助社會的文化事業，希望能帶來長遠的利益。

在英國我們有另外一種說法，我們稱為「全民社會的藝術模式」（Civil Society Model for the Arts），目前也正在努力發展。那麼這到底是指什麼呢？如果一個社會在互相合作的狀態下運行，尋找共同的答案來解決共同的問題，那麼我們就簡稱「全民社會」，有些人認為全民社會是走在共產主義（個人沒有表現空間）和資本主義（任何人都沒有表現空間！）兩個極端中間。在全民社會中，人與人之間有強烈的互信與認知緊緊相繫，人民享有共同的價值觀，認同個人可以追求自己在智識、情感和經濟上的需求，這個社會的人民都有共識，共同參與，互相尊重。

當然，藝術在此扮演的角色舉足輕重，因為藝術正是一種溝通分享的媒介，例如在英國的全民社會中，最重要的兩個活動便是業餘合唱團和劇團。即使是在高科技化的社會中，民眾



仍然要見面，才能彩排、交新朋友，一起努力完成某些工作，透過音樂演戲表達自己。有些學會已經安排英國企業團體參加業餘合唱團或運動團體，因為只要有共同的嗜好，大家一起付出時間和精力，文化的力量就可以擴及全社會。

藝術同樣也讓我們有機會相聚：黎巴嫩貝魯特的阿拉伯大學校長保羅賽勒（Paul Salem）說藝術提供一個「安全的空間」。原本貝魯特分裂成十七個不同教派，各有屬於自己的學校、銀行和教堂，賽勒說是藝術讓他們有了交集：1996年，知名的埃及歌手費蘿滋（Feyrouz）來到貝魯特的巴貝克（Baalbek）獻唱，她為基督教徒也為回教徒唱歌，不分宗教種族，她唱出了人性的光輝。

要傳播全民社會的價值觀，當地的藝術文化是很重要的媒介。幾年前，蘇格蘭皇家銀行（Royal Bank）提供一座流動電影院供蘇格蘭高地居民使用，這是英國第一座流動電影院！這座電影院在蘇格蘭高地和島嶼巡迴播映，讓小村鎮的居民能欣賞到高品質的電影；這些小村鎮面臨人才嚴重外流的問題，年輕人都想要搬到大城市去生活，因為那裏有更多的娛樂和工作機會，可是如果年輕人都離開了，這些村鎮就會蕭條，觀光業會一蹶不振，數世紀以來的居住文化、語言、民謠和詩歌就會因此消失。有時這座電影院不播映電影，那麼這二十四個偏遠社區便會利用這個地方舉行座談會、進行教育活動，或為當地居民訓練影視製作課程。蘇格蘭皇家銀行當然也是利用這個機會自我宣傳，強調他們對於地方同胞的關懷和努力，不過他們實際回饋，提供居民一個藝術場所，幫助當地社區留住人才。我想這也是臺灣應該注意的地方，要如何鼓勵人民在自己的生長環境扮演積極主動的角色，而不是認為只有臺北才是尋找藝術、經濟成就的唯一選擇。

現在我們再來看看另一個更困難複雜的例子——倫敦，倫敦現在已成為多種文化融合交錯的城市，多文化的現象的確已成為最棘手、最敏感的問題，這是所有大城市都必須面臨的情形。倫敦當地的種族社區包括奈及利亞、索馬利亞、中國、印度和斯里蘭卡等等，這些社區構成了倫敦重要的經濟和文化資產，但同時也是治安不寧的來源。我們在倫敦世界劇院（World Theatre）舉辦的「倫敦國際戲劇節」（London International Festival of Theatre）呈現出最精采的表演，藉由這個活動，讓大家注意到倫敦的文化多樣性，各個種族利用這個機會展示他們最精華的歌舞和戲劇，無形之中獲得鼓勵與自信。

最近，倫敦國際戲劇節舉辦一個「LIFT論壇」，三十位資深的商界人士捐款後，可以利用六個多星期的時間參加這個戲劇節，他們和藝術家會面，和觀眾及表演者討論，協助戲劇節解決後勤、運輸和資金問題。他們為什麼要參與這項活動呢？他們願意參與，因為LIFT提供一個珍貴的機會，讓他們可以互相見面，接觸英國多文化融合的真實狀況。不過董事會會議室就不是融合多文化，英國國會也還沒達到「四海一家」。這些經理人從來沒有機會了解各個種族他們心中的想法和關心的事情，然而他們卻是這些商界人士的客戶、員工，甚至是股東。



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參加 LIFT 論壇的人都很高興擁有這次經驗，其中一位參加者說：「我以前從來沒有真正了解我居住的城市。」這個教育過程有助於發展全民社會，喚起大眾認知，唯有互信互敬，所有種族社區才能一起生活、一起工作、一起玩樂。

三、行銷模式：現在我們回到世界銀行這個主題，第三點方針就是行銷模式，我們大家都很熟悉這個模式。眾所皆知，藝術能夠幫助傳遞市場利益，不過我們還是得了解一些錯綜複雜的概念，例如品牌價值、客戶滿意度和市場區隔。同樣地，企業要如何進入一個全新的文化環境？藝術要如何幫助企業融入國際化的世界？

美國運通基金會 (American Express Foundation) 資助世界古蹟保護觀察小組 (World Monument Watch)，該小組成立於 1995 年，負責世界古蹟保護基金會 (World Monuments Fund) 及其相關活動，並收集世界上受損嚴重的歷史遺跡資料。美國運通五年來捐獻了 500 萬美金，因此世界古蹟保護觀察小組透過研究，列出了 100 個地點，讓公家和私人捐款能做最大的利用，協助保存古蹟。美國運通自許為國際化公司，但是並不是毫不變通地在世界各地都運用相同的價值觀和行事方法，這種國際化的腳步必須要審慎小心，而美國運通非常關心客戶的想法，尤其，美國運通鼓勵員工參加表上列的古蹟維護工作，像是義務幫忙和實地參觀；例如，在英國我們首創「美國運通文化卡」(American Express Culture card)，只要持有這張卡，美國運通的員工都可以免費進入一些英國藝術機構，如英國文化保護協會 (National Trust)、泰特美術館 (Tate Gallery) 及國家劇院 (National Theatre)。

當然這些行銷活動並不只用在表演藝術上，在當地企業的應用也是屢見不鮮，例如，最近英國的「全國建屋互助會」(Nationwide Building Society) 便捐出超過 100 萬英鎊 (約 4,600 萬臺幣) 給「地方古蹟開創會」(Local Heritage Initiative)，鼓勵當地居民參與維護本土文化、傳統及紀念館，這個方案明顯提升全國建屋互助會的形象，國人都知道他們為保存英國傳統文化而努力，因此把錢交到他們手上完全可以安心！此外，這個方案也可以稱為全民社會，因為它同樣鼓勵居民參與，提升當地人民的自信和對自己社區的認同感。

我誠心推薦這個方法，尤其希望民主參與率很低甚至人民根本不願主動參與的地方能夠試一試，我們都知道香港正面臨這樣一個問題，這麼多年以來，英國不曾成功灌輸香港人民民主的責任感，因此他們不會主動表示對民主的興趣和關懷，香港的投票率一直都很低，但是我們必須鼓勵他們參與，讓他們體認自己有自主權，並增加自信心。

四、知識經濟模式：最後一個方針是知識經濟模式。文化代表了一切，最新發展的企業有視聽影音、程式設計和電玩科技、旅遊、休閒娛樂及電子商務。野村綜合研究所 (Nomura Institute) 描繪出企業發展的藍圖，由農業開始，進入工業、資訊業 (就是我們現在這個時代)，最後進入創造力的時代，也是我們即將面臨的新紀元。不管今日我們擁有什麼最新資訊，競爭者很

快也會得到相同的情報，所以決勝的關鍵在於要有新想法，激盪出新火花，要發明、想像和創造。

我一開始就提到，企業需要創造力、新點子，還要有高素質、積極主動的員工，他們有能力解決問題，能設想到未來可能發生的情景，那麼誰可以預知未來？這個關鍵的答案當然包括藝術和藝術家，他們的想法總是超前一步，能感受到未來發展的趨勢，並將它發展成形，加上色彩。現在在歐美，帶動經濟革命的新科技逐漸融合藝術和企業，這兩者的界線愈來愈模糊；在紐約、倫敦和巴黎，小型企業不斷誕生，造型藝術家、電腦程式設計師、作家和形象設計師相互交流，共同創作，這樣的環境就像是藝術工作坊，而不是一般職場。

而貫穿這些概念的一個共同想法就是：藝術文化可以幫助企業在這個新環境中找到定位。我們的目標就是要改變企業對藝術的觀點，藝術不是接受「慈善援助」，而是豐富的社會自然資產，有助於未來發展；藝術是企業界的合作夥伴，不是可憐的乞丐。我們要「投資」藝術文化，而不是施捨贊助。

## 歷史回顧

我認為過去數百年來，藝術和企業兩者已經變得涇渭分明。古希臘人相信貿易、藝術和科學相互依賴，密不可分，到了十九世紀，依然延續這個想法，但是自從啓蒙時代以來，西方文明卻認為人的表現只分兩種，不是科學，就是藝術，如果達文西知道自己只能歸類為其中一種，不知道他會有什麼樣的反應！再看看愛因斯坦，他同時表現出科學和藝術之美；世界銀行總裁伍芬瑟（James Wolfensohn）是一名金融家，同時也是知名的音樂家。不過我們這個時代的精神相信藝術家和企業人士可以共享專業技巧和價值觀，這兩個領域是共生的關係，甚至可以融合為一，不像之前是獨立的兩個世界。我對這個現象感到非常興奮，或許因為正逢千禧年，我們也面臨另一次文藝復興。

事實上，藝術和企業的本質非常相似。中世紀晚期的藝術家，其實一開始是名工匠，為了成為畫家或雕刻家，他本身是木匠、金匠，會雕刻，也會煉鐵。中世紀晚期，藝術家瑟尼尼（Cennino Cennini）創作了一本小巧的萬能書《藝術家手冊》（Artist's Handbook），書中他詳細解釋要成為一位藝術家所必須擁有的全部技巧和手藝；瑟尼尼的技藝習自父親，他父親習自他祖父，而他祖父的老師就是義大利畫家喬托（Giotto）！他在書中提到如何塗灰泥、用鑿子雕刻、建築和測量，他也提到保存書籍和管理工廠，但是他幾乎沒有提到繪畫的技巧！

浪漫時代塑造出這麼一個藝術天才，他向來形單影隻，獨來獨往，他在創作時，完全不顧慮時間和對社會應負的責任，就某方面來說，這就是我們現在對於藝術家的唯一印象，我們或許可稱他為「漂浮的藝術家」（Floating Artist），因為他完全不受社會義務、經濟現狀和公民責任所束縛，他漂浮在這些羈絆之外。現在這種形象已經深深植入我們腦海，我不想再多做



評斷，尤其在這裏並不適合，因為中國的藝術家通常不准代表個人的聲音，只能做為反映社會的鏡子。但是藝術不只是對社會「有利」，只有聲名狼籍的共產主義才会有這種想法；藝術更能「挑戰」社會的價值觀和基準規範，拓寬我們能接受、了解的限度，藝術更能開展我們的新視野，這是今日地球村中經濟和社會發展不可或缺的部分。

但是就歷史角度而言，藝術家有其責任感，我相信現在大家都能認同這一點，不過或許「責任感」這個詞並不恰當，我想應該改用「結合交流」(connection)，藝術家並非脫離社會而存在，他是社會中活躍主動的重要角色。前面我提過，藝術家在健康、社會及經濟革新上佔有一席之地，為人民帶來共通的語言，表現天賦的才能，創造認同感和屬於國人的驕傲，也許就是因為這種新「工具主義」(instrumentalism)，企業界對於藝術文化愈來愈感興趣，西歐現在便很盛行資助藝術活動，畢竟，企業已經不只是企業，我們也可以在其中達到自我認同，並發展自己的人格。今日世界上每樣事物都開始結合交流，有些從前互不相容的兩個極端，現在也慢慢找出共同利益和共處的方法，藝術和企業便是一個明顯的例子。

另外，我想從「和諧」這個角度來強調我的論點，我之前提到的所有方針都必須融合並行。我想中國人在這方面可以給我們一些指導，因為 harmony 的中文翻譯已經清楚說明我要談的重點，「和諧」這兩個字，一個代表和平、和睦，另一個字則代表合作、緊密連結。中國古代的偉大思想——佛教、道教和儒教，都強調要融合接納互相衝突的論點和想法，中國醫學匯集各派，博大精深，中國文化兼容並蓄，而不排除異己，在中國人的思想中，「整體」永遠比「部分」重要。中國人雖然認為要和諧共處，但是也認同歧異的存在，所以有白就有黑，有光就有影，有盈就有缺，同樣的，有藝術就有企業。

### 新合作夥伴——藝術和企業

我很謹慎思考地選擇我的演講主題，現在我想要從創造力這一點繞回來談。我們說「文化和企業和諧共處」，是什麼意思？我們要怎麼實地執行「和諧」這個概念？我們在「藝術和企業協會」中漸漸不談「贊助」，而換成「合作夥伴」，所以這也是為什麼「企業贊助藝術協會」(Association for Business Sponsorship of the Arts) 在去年改名為「藝術和企業協會」(Arts & Business)，我們覺得「贊助」這個詞已經無法囊括現今藝術和企業之間深遠緊密的關係了。

過去二十五年，消息靈通的企業界和訓練有素的藝術經理人之間，便是利用「贊助」這個專業用語建立溝通的網絡，但是現在我們覺得有必要跨越贊助這個概念，提升到真正的合作關係。一直以來，企業都試著要灌輸一種文化，包含邏輯、分析、商務計劃、市場研究、盈虧總計和商業重點，雖然我知道這只是我用左腦簡化的概念，但是這些特點通常都緊密相關。我們「藝術和企業協會」以前就知道，新一代的企業領袖都迫切需要更多的創造力注入企業，但是他們苦無良策。



因此「藝術和企業協會」成立「創造力論壇」(Creative Forum)，有二十家公司幫助我們探索發展藝術與企業的新關係。在資金援助下，我們進行一項新計劃，稱為「工作藝術化」(Arts @ Work)，就是把藝術的技巧、技術和價值帶入職場。透過這項計劃，我們已經激盪出許多不同的方法：有些公司擁有屬於自己企業的藝術收藏品，或是在辦公室內展示新的展覽品；有些則是邀請藝術家到公司交誼廳或休息室表演，日前有一項新方案剛在倫敦進行，室內管弦樂團 London Musici 到許多地方的中庭演奏，樂聲飄揚。有些企業則是雇請藝術家進駐公司，像是倫敦的米斯瓊迪瑞雅 (Mischon de Reya) 法律事務所便雇用詩人格林羅 (Lavinia Greenlaw)，主要是要提醒向來以口才賺錢的律師，能記得文字的美和其多采多姿的變化。而其他公司，如瑪莎百貨公司 (Marks and Spencer) 和亞瑟安德森 (Arthur Andersen) 便設立「藝術社」，邀請藝術家來和熱愛藝術的員工談話，並展示他們的作品。

但是我覺得這個計劃最有趣、也是成長最快速的部分是「藝術化訓練」(arts-based training)，這是指一家企業為員工雇請一位或多位的藝術家來開設訓練課程，在這類課程中，當然激發創造力是其中相當熱門的一項課題，不過業界發現藝術領域中還有其他技巧值得學習，例如團隊合作、構想設計、改變管理方式，當然還有溝通技巧，現在有許多公司邀請藝術家來教授這些課程。

尤尼勒弗計劃催生公司 (Unilever Project Catalyst) 就是一個很好的例子：尤尼勒弗和艾里達發伯爵 (Elida Fabergé) 公司合併，兩家公司的總裁同意要採用新方法來執行合併事宜，整合雙方員工，並進一步激發創造力和反應度，公司邀請劇團工作者為員工訓練溝通和表達技巧，成立「創造力工作室」塑造一個彈性的工作環境，增進員工對文化差異的了解。最後還有一項「大腦食物」(Brain Food) 的方案，為激盪靈感而設，包括提供門票欣賞戲劇、爵士和世界音樂會，及邀請青年小說家和詩人參加聚會。

這家新合併的公司正著手添購一套藝術收藏品，全體員工都參與決策過程，由一位年輕館長洛伊德 (Oliver Lloyd) 主持，會談由泰特現代公司 (Tate Modern) 主辦，並提供員工折扣入場券參觀重要的倫敦當代藝術展。最後，為了讓這場令人興奮又內容豐富的計劃圓滿落幕，公司邀請一位藝術家長駐，並有一些藝術社團贊助。這整套計劃是由公司外聘的顧問規劃評估的，我覺得它包含了一切重點，也就是藝術是整合、促進企業生活必備的動力。

我向來很鼓勵不同領域的人應該交流合作，每個人都要盡力表現自己的能力。太多人只貢獻一小部份，在職場上也許只是發揮他的左腦，我們還需要有人貢獻他的右腦，還有價值觀、情感和潛能，而藝術的功用便是幫助我們和這些特質及人性建立連結的橋樑。

有鑑於此，英國政府現在撥一筆經費給「藝術和企業協會」，我們可以用來促進企業和藝術的新關係；另外「新合夥基金」(New Partners Fund) 每年提供 500 萬英鎊 (約 2.3 億臺幣)，



我們把它規劃為獎勵金，鼓勵企業和藝術共同發展新的合作關係。我們為什麼要鼓勵這種改變？並不只是因為萬事萬物都必須改變，我們剛剛強調企業界應該要視藝術為合作夥伴，我們獎勵的目的就是希望在企業環境中，能灌輸更多的藝術概念。

「新合夥方案」(New Partners Programme) 強調在企業和藝術運作之間最基本的和諧關係，如果大家能夠認同這種和諧關係，我們相信彼此之間的溝通會更容易，合作關係會更長久、更深入。我想現在必須要強調設立這種企業與藝術機構的重要性，我曾經在南非、韓國、日本、香港和西班牙等國家親自參與成立這種機構，這種機構很快就成為企業和藝術的重要交會點，在管理、藝術資金募集和促進大眾認同上，能帶來非常大的效益。

如果藝術和企業兩者沒有代表的機構出面，我們覺得藝術和企業不太可能共同合作交流，或許我們可以把這樣的機構比喻成兩者間的「官方口譯員」。「藝術和企業協會」開始把這樣的想法告訴企業界，並訓練藝術界，我們協會一直都很支持藝術和企業，現在也扮演領導角色，負責為未來企業培養創造力和創新能力。

二十五年前，我們根本無法想像英國文化會變成什麼模樣，我想現在臺灣也可以考慮設立這樣一個機構，我和我們機構都非常願意提供經驗，並給予全力支持。我再重申一遍：這不只是關係到藝術和他們所需的藝術資金，而是有助於建立一個安全、屬於全民的社會，更能幫助達成藝術文化在現今世界應該扮演何種角色的共識。我們「藝術和企業協會」共有 350 位業界人士、10 個辦事處和 75 位員工，這就證明了藝術和企業對於整體社會而言愈來愈重要，希望在臺灣也能建立起這種共識。

當然企業不只是顧慮到經濟效益，更必須有道德上的考量，在這方面，文化也扮演了一個重要角色。在全民社會中，藝術有助於重新定義企業倫理和道德的真義，當然除了藝術，有道德良心的企業和顧客也能貢獻一些力量。不道德的企業的確存在，但是這絕得不值得驕傲炫耀，我們更應該施給壓力，督促他們改變運作模式。道德，就像愛，無法假裝。只要發生環境污染，只要員工權益受損，只要公司受侵害或爆發貪污，都讓這家企業更加速邁向滅亡。

但是藝術能在錯綜複雜的企業倫理中扮演什麼角色呢？我想要借用一種比喻來解釋藝術在這種情形下代表的價值，就是金絲雀的故事：以前英國礦工會帶一隻金絲雀到煤礦場去，只要金絲雀還在唱歌，工人就平安無事；但是如果金絲雀沒有聲音或從樹上掉下來，就表示毒氣外洩或有落石，那麼他們就身處險境。我總是認為現在藝術在企業界就是扮演一個類似的角色，藝術是企業發展成熟的道德指標，對於在人權和環境保護上有不良記錄的企業，藝術界絕對不願接受他們的資助，除此之外，藝術也相當注重此企業的社會風評，會嚴格把關保持藝術的專業價值。



如果某一企業決定要支持藝術，那麼它勢必要面臨倫理道德的考驗，可以完全開展心胸接受任何一種議題，包括教育、歧視、多文化現象、女人的角色等等；支持藝術的動作其實也是一種學習過程，可以提醒企業界再次負起更廣大的社會責任。當然，企業界也可以利用藝術偷天換日，掩飾不好的意圖，但是我認為即使發生這種情形，也會開始改變他們的思考方向。藝術迫使我們面對最基本的人性，在我們身上反射出我們當初的選擇，企業界面臨的道德考驗就是企業應該如何融入社會，他們的權利義務為何，而藝術能夠幫助他們在這團迷雾中找出正確的方向。

### 全球化——威脅和機會

我喜歡旅行，我珍惜能到各地走走的機會，像是來到台北，其中一個原因就是每個文化、每個環境都有屬於它自己的風格和精神，非洲的精神和歐洲精神大不相同，日本、中國、越南和韓國都有不同的世界觀，因此，在這一方面，世界化便帶給我們很大的挑戰；同樣地，既然我們已經接受生物多樣性的事實，我們現在也必須學著尊重文化的多樣性，其實道理都是一樣的，我們不知道亞馬遜河雨林中是不是有哪一種稀有蘭花可以治癒癌症或愛滋病，同樣地，我們也不知道如果某種文化產物或表達方式就此消失，人類所面臨的其他挑戰是不是可能就失去了解決之道。

現代歐洲有一個代表例子就是技巧高超的工匠技藝已失傳，當初因為工業化和商品需求量大增的影響，這些工匠無法維生；但是今日鄉村地區急需這種人才，消費者對於專業工匠製作的高品質、有個人特色的產品需求日增，全歐洲可見許多建築崩塌頹圯，部份原因就是缺少專業人才來修繕和維護，如果仍有這種工匠存在，必會帶來正面的經濟價值。我們需要再訓練這種工匠，但是大家根本沒有注意我們曾經失去他們！不管在這個領域或是其他領域，我們都必須互相學習。

很有趣的是我們可以向東方國家學習博愛仁慈和企業應該扮演的角色，例如，佛教在這方面便有一些規範和方法值得我們借鏡，我想佛教就像所有偉大的宗教一樣，對金錢都有些藐視，南方佛教的和尚甚至還發誓永遠不碰錢（頗像今日的英國女皇！），然而，幾世紀以來，亞洲的佛教依然興盛，因為信徒會為和尚準備食物，替他們建造寺廟。和尚現在依然奉守著一個準則——回饋社會，例如在西藏，他們認為真正的出家人和慷慨大方的信徒能同享極樂，也就是說出家人帶著信徒一起上天堂，而不是像牛拖著滿載貨品的拖車到市場去。的確，在藏傳佛教中，「回饋」幾乎與「冥思」同等重要，這種慷慨的回饋也正是真正的社會、文化、宗教和心靈的美德。

有時候這聽起來像是在文藝復興時代贊助者透過奉獻來贖罪，「買回」他的罪名。十四世紀晚期，義大利畫家喬托負責裝飾義大利帕度亞（Padua）的阿雷那禮拜堂（Arena Chapel），到現在它仍然是西方繪畫傳統中常見的小尖塔；不過喬托會接下這工作，是因為受雇於史可凡



尼 (Enrico Scrovegni)，他是帕度亞的銀行家，義大利詩人但丁把史可凡尼的父親描繪成在地獄中有一把特殊的椅子，這是放高利貸的下場。而在喬托的畫筆下，史可凡尼面對聖徒舉著小教堂，為他的貪婪和罪孽贖罪，喬托也把「回饋」視為一項社會、心靈和文化的美德。

然而很重要是佛教的想法就不一樣，佛教已經改變了它原本的觀點，現在它視「工作是一種精神事業」，而佛教認為「工作」就是能帶給人類發展、醒悟和快樂的所有活動，人類非常需要藝術、音樂、戲劇、歌曲和詩句這些表達方式來創造、了解和溝通，而管理企業、製造商品販售、鋪路和發明新科技也同樣是這種表達方式，道理都一樣。

在佛教思想中，財富本身並無所謂好壞，佛陀不會說「錢是萬惡之源」，他會說「無知是萬惡之源」。我們不能創造財富或是毀滅財富，財富只會根據你本身的因果而增加或減少。佛教希望憐憫心能公開地用在正途，最終能激發人類最良善的一面，人的智慧，人的同情心。佛教問我們是否對錢一無所知？我們知不知道錢在世界上到底有什麼功用？1976年創立「藝術和企業協會」的古德曼 (Goodman) 主席說他不在乎錢從哪裏來，就算是來自黑手黨也沒關係，因為如果運用在藝術上，那麼這就是筆好錢！

這個道理也許適用在我們為藝術和企業所做的一切，我們都相信運用在藝術上的金錢有價值，我也相信運用在藝術上的金錢，本身也會為付出的人帶來一些有意義的回報，最終一定會有報答，而每個捐贈人、贊助人都有權利看到自己捐獻的金錢運用在正當的地方，並回報有價值的成果給他，當然，價值有各種不同的定義，有些定義是指支持藝術、社會和教育事業所帶來的市值、公眾名聲和公共關係，有些是指藝術能夠建立安全的社會和富創造力的環境，也有的定義指對藝術的貢獻可以帶來經濟上的益處、刺激智識的發展，或對全體社會有利，這些都在因果輪迴之中。

全世界現今面臨最大的挑戰就是如何縮短東方和西方國家的距離，這也是企業界在道德上思考的重點——企業界除了帶來經濟、金融的成長機會之外，不應強加不同的價值觀在他國人民身上。這不就是文化挑戰？例如，我們知道西方國家的企業家或經理人都覺得他們很難了解、欣賞中國人的做事方法、人與人間緊密複雜的「關係」，也不太能認同中國人總是小心避免起衝突。我們需要加強文化訓練來面臨這種挑戰，就像我們需要 MBA 一樣急迫，也許我們該增設國際 MBC (Master of Business and Culture) ——企業文化碩士！

把道德考量融入行事方法中的確非常重要，不只是為了大眾安全，這種「和諧」更可能刺激經濟和社會成長。臺灣可說是東西方不同文化和價值觀之間的橋樑，我們誠摯希望你們能克服國際情勢的困難，為全球開創新的思路和觀點；我並不是不了解擔任這種橋樑工作的困難，因為不管是語言、歷史、政治或信仰，任何一件事都成了東西方凝聚共識的絆腳石，但是其中唯有藝術例外。十八世紀義大利傳教士卡斯帝里歐尼 (Giuseppe Castiglione) 到中國來，



他就是郎世寧，當時乾隆皇帝當政，郎世寧融合東方意象和西方繪畫技巧彩繪出華麗的宮廷，此時，藝術就是連結我們東西方的橋樑。

中國藝術和工匠技術對歐洲現代主義的影響都有史實可循，中國的瓷器、音樂及簡潔流暢的詩句自十九世紀中葉起便影響大部份的西方藝術活動；相反地，西方也在語言上帶來現代化風潮，因此臺灣許多偉大的藝術表演者因為旋律優美的作品而在西方嶄露頭角，如馬友友和鍾永華（譯音）。然而這種文化藝術的交流尚未停息，我們希望藉著關係更為緊密的企業和經濟體系，讓藝術和文化再次成為我們溝通的媒介。英國前文化部長高瑞（Lord Gowrie）曾說：「從前商人乘著砲艇入港，現在他們跟著舞者進港。」

我之前說過萬事萬物都在改變，但其實我們希望這並不是事實，或許我該說，唯一不變的是人類賴以生存的基本價值觀，我們希望這些價值觀永遠都能透過藝術、音樂和舞蹈表現出人類的至善至美。有句阿拉伯諺語說：「可蘭經是免費的，但是裝訂經文要花一點錢。」這在今日還是不變。藝術和美都是免費的，然而寺廟、表演臺、書本、CD、演員、歌手和畫家都要花一些錢製作訓練，但是大眾從他們身上得到的卻遠多於當初投資的這一些錢。

## COLIN TWEEDY

Colin Tweedy has been Chief Executive of Arts & Business (formerly the Association for Business Sponsorship of the Arts, ABSA) since 1983.

He is Chairman of CEREC (Comité Européen pour le Rapprochement de l'Economie et de la Culture). Colin Tweedy is a director of the Oxford Stage Company, International Covent Garden Festival, Friends of the Kirov Opera, Crusaid and is also a trustee of the Serpentine Gallery.

Colin Tweedy is Secretary of the Global Advisory Board of the Mariinsky Theatre under the patronage of The Prince of Wales and a Member of the Council for Charitable Support. Colin Tweedy is a Selector for the Discerning Eye 2000 Exhibition, a member of the Advisory Panel for the Whitbread Book Awards and a judge for the PR Week Awards 2000. He was a member of the Council of the Japan Festival 1991 and a member of the UK National Committee of the European Cinema and TV Year 1988-89. Colin Tweedy is a Fellow of the Royal Society of Arts (FRSA).

Colin Tweedy was born in 1953 and has a Master of Arts from St Catherine's College Oxford. He was Manager of the Thorndike Theatre, Leatherhead 1976-78; Corporate Finance Officer, Guinness Mahon Merchant Bank 1978-80 and Assistant Director, Streets Financial Public Relations 1980-83. He is a Freeman, City of London 1978. Colin Tweedy wrote 'A Celebration of Ten Years' Business Sponsorship of the Arts' in 1987.

Colin Tweedy received an OBE for services to business partnerships with the arts in The Queen's Birthday Honours in June 2000.

## “The Spirit of Place:

### Some Reflections on Culture and Business in Harmony”

Colin Tweedy

First let me extend my thanks to the organisers of this international symposium for their kind invitation to attend. May I also congratulate them on their choosing Arts and Business as a topic for debate. I often attend symposia and conferences internationally and it is striking how many of them are about culture, who makes culture, who goes to see culture and what culture means - without ever talking about who pays for culture! It is good to see this conference taking the financing of culture seriously. I hope by the end of today we will have come to realise that business has more than just money to offer the arts, but also moral and technical support.

The situation for both the arts and business has changed drastically since the 80's, when we in Britain, France and other countries started seriously to build relationships and develop understanding between the arts and business world. The issue back in the 80's was straightforward: the business world did not yet recognise that the arts could offer serious business benefits in terms of marketing, profile and public relations. Our job was to sell them this message. The arts were seeking to supplement their income. Our job was to teach them the professional fundraising and management skills they needed to build bridges to the corporate world. In these two jobs we have been successful. In the UK Sponsorship of the arts has grown steadily from a starting point in the mid 70s of about £½ million to a level, last year, of about £141 million. It has become widely accepted as a legitimate part of a company's marketing, public relations or corporate responsibility expenditure and more and more businesses, large and small, are entering the field.

But the partnerships between the arts and business worlds are changing, very rapidly indeed, and today I want to talk about some of those changes and how they will affect you, Taiwan's business and arts communities. Over the last few years, Arts & Business had found that amongst a new generation of business leaders, there were many whose education had tended to favour the technological, rather than the artistic, and whose business careers had coincided with a period of high capitalism. For such young business leaders, whose key drivers are profit and shareholder value, the arts can be perceived as irrelevant; and sponsorship of the arts is what one described as “corporate theft”. How can we convince these future leaders of business that the arts have a value?



Arts & Business has discovered that although this new generation in the UK deny the value of the arts they are deeply concerned about the need for creativity in business. They understand that to be successful in the future they need to unlock the imagination and the creative potential of their workforce.

A celebrated entrepreneur in Britain, who happens also to be a concert pianist, Sir Ernest Hall, said: "The only reason to employ people in the future will be to benefit for their qualities that raise them above machines, the qualities of inspiration, creativity, imagination, commitment, enterprise and ambition". John Kao, Professor of Creativity at Harvard Business School echoes the same sentiment in a recent book: "We are moving beyond a preoccupation with the physical and financial to a concern for the human: imagination, inspiration, ingenuity and initiative".

This conference is about much more than the arts, it is also be about how the arts fit into and relate to the societies they serve and reflect. The relationship between the arts and business is one facet of the relationship between the arts and society. As you may have guessed by now, I want to today to raise the level of our debate away from "How" to "Why": the question is not "How to raise and find money?", but "Why should business be interested in the arts at all?". It is a harder question to answer, but one whose response illuminates more than the question itself. Let us look at some of the ways in which this relationship might be built.

### **THE WORLD BANK CONFERENCE, CULTURE COUNTS**

I wish to take as my starting point today the World Bank Conference on Cultural Policies for Development, which was held in Florence in October 1999. This conference was an important turning point in the history of international and multilateral development for during it the World Bank made a public commitment to the culture of the states and peoples they try to help. By this, the World Bank means essentially three things:

First, that they would try to take into account the cultural diversity of aid recipients and be thus sensitive to the differences that exist between Western ways of thinking and priorities and those of other people. Development has to be appropriate in other words, it has to respond to the culture of the host nation and not impose itself.

Second, the World Bank expressed a commitment to funding culture as part of investing for development. This means seeing culture as being an important economic motor. This is true in terms of tourism of course, but also true in terms of local and regional economic development. There is no point having tourist sites if there are no sanitary or telecommunications infrastructures.

But these infrastructures have to respond to the needs of indigenous people and not only the western tourists who come to look, and then look away from the poverty that surrounds them. In this respect, the participants at the conference started to realise that we are losing this amazing cultural resource, as sites, moments, languages and traditions are being lost confronted by the inexorable march of westernisation and globalisation.

Third, the guests at the conference started to articulate an understanding of culture as being the glue that binds together societies, and that makes them capable of both self knowledge and knowledge of others. The 20<sup>th</sup> century has been a hecatomb of cultural ignorance, of people set against people, of civil war provoked by lack of respect for one's neighbour. Unless you understand your neighbour's culture, you will not respect him as a person. What role, therefore does culture have to play as a preventive for disagreement, rather than our usual response which is that of trying to cure a situation that has already arisen?

My international colleagues and I tried in this conference to identify the business and cultural issues that are also the issues of economic development and how businesses, governments and the arts have to work together. We wanted, as it were, to develop a clear message that could be brought to the business, a message that would explain how culture was not the final thing that one thought of, but should in fact be at the very base of all our thinking. Culture has a role to play in the economic, social and political development of the new world economy and system - Culture, in this model, is no longer the jam on society but the very bread itself. In the World Bank Sessions we identified four approaches to culture, four arguments if you like that will increasingly be used to convince the business world to participate to their mutual benefit in the funding of culture. What are these four approaches? They are a development model, a cohesive society model, a marketing model and a knowledge economy model.

1. A development model would look at the role of culture in contributing to classic development issues in underdeveloped countries or regions, cities or rural environment. Culture can play a role in health, in education, in infrastructure projects. Good case studies exist, such Glaxo Welcome's sponsorship of the Market Theatre in South Africa that seeks to provide basic literacy and educational solutions in the South African Townships, or the work to restore the historic city centre of Quito, in Ecuador, thus transforming it into a tourism and business centre. Actually many of these arguments are still very valid in developed western economies. The arts have been used to regenerate Bilbao with the new Guggenheim Museum. They have played a vital role in the social development of cities such as Glasgow and Dublin. The arts are now being recognised for their role in health and therapy: indeed, an entire school of therapeutic Arts in Health has grown up in the UK,



led by places like Chelsea & Westminster Hospital where painting, music and poetry is used in the care and treatment of children, the old and those with terminal illnesses.

2. A cohesive society model would look at culture as a way to build trust. Dr Ivan May of Nedcor Bank South Africa says "South Africa is in the process of nation building. The President's Trust for Arts and Culture is committed to the development of the intellectual and social capital of SA." The definition of arts and culture here is very broad, and can be everything from school choirs to cross community theatre or improved historical archives. Here a major South African Bank is looking to support the very society which determines its long term profits.

In the UK we have another term for this reasoning. We call it the "Civil Society Model for the Arts" and we are developing an important strand of our work around this. What does this mean exactly? Civil Society is short-hand for a society which works in collaboration, finding joint answers to joint problems. Some people see Civil Society as a middle road between communism (that has no room for the individual) and capitalism (which has no room for anyone else!). A Civil Society is one where there are strong bonds of trust and awareness between members of the society, where people share enough common values to allow individuals to explore their own intellectual, emotional and economic needs. It is a society where there is a common language of involvement and respect for the other. The arts have a very important role to play here, of course, because the arts are all about communication and sharing.

In the UK for example, two of the most important civil society phenomena are amateur choirs and theatre groups. Even in the middle of high technological societies, people still meet to rehearse, to make new friends, to become committed to joint projects and express themselves through their music or their acting. Some academics have linked the strength of the British voluntary sector to the strength of amateur choral groups and sports groups, for where there is a habit, a tradition of giving time and energy, it extends right across society.

The arts also provide us with moments to meet, to come together. Paul Salem, the Rector of the Arab University of Beirut says that the arts are a "Safe Space". Beirut is split into 17 different confessions with their own schools, their own banks and their own churches. The arts, says Salem, are an opportunity to give them back a common space. When Feyrouz, the great Egyptian singer came to Beirut to sing at Baalbek in 1996, she sang to Christians and Muslims alike - she sang about a humanity that was above and beyond difference.

Local arts are a very powerful vehicle for Civil Society values. The Royal Bank of Scotland



sponsored a travelling cinema a few years ago in the Scottish Highlands - Britain's first mobile cinema! It travelled around the Highlands and the Islands, bringing high quality cinema to small towns and villages which were finding it difficult to retain their young people, who wanted to move to the bigger cities where there would be entertainment, opportunities. But if these young people leave, the villages will die, the tourist trade will decline, the centuries of constant habitation, language song and poetry will vanish. When not being used as a cinema for these 24 remote communities, it is used for talks, for seminars, for educational activities and for training in video and film making techniques for local communities. The Royal Bank of Scotland were of course promoting themselves, their own commitment to local communities, but in providing a local arts resource, they are helping to maintain viable local communities.

This might be an issue in Taiwan also - how to encourage people to play an active role in their local environments rather than viewing Taipei as the only possibility for artistic and economic success. Let us look at this in a more difficult, more complex context, in London. London has become a multicultural city and issues of multiculturalism are among the most difficult and most sensitive that any great city now faces. Local communities in London are Nigerian, Somalian, Chinese, Indian, Sri-Lankan etc. These communities are a huge economic and cultural resource for London but also the course of tensions and insecurities.

The London International Festival of Theatre brings the best in World Theatre to London, and by doing so creates an awareness on the colourful diversity of London's population. It gives endorsement and pride to ethnic groups by showcasing the very best of their dance their theatre and their song. Recently, the London International Festival of Theatre set up something called the LIFT Forum. This is a meeting place of 30 senior business people pay to meet and participate in the festival for over six weeks. They talk to artists, they discuss issues with audiences and with performers, they help to solve problems for the Festival such as logistics, transport and finance.

Why are they involved? They are in involved because LIFT is a rare opportunity for them to meet and build relationships with the multicultural reality of Britain. The board room is not multicultural. Parliament is not very multicultural yet. These senior managers have little opportunity to get to know the concerns and the thinking of the different ethnic groups and yet they are their customers, their employees and even their shareholders. Participants in the LIFT Forum are uniformly enthusiastic about the experience. In the words of one participant "I never knew the city I lived in before". This process of education is a process of developing civil society and the awareness and trust that is required for communities to live together, work together and play together.



3. To move back to the World Bank, the third idea is the marketing model, the model that we all know here and feel comfortable with. The effectiveness of the arts in delivering market advantage is well known. We still have to develop our understanding of complex issues such as brand equity, customer satisfaction and market differentiation. Also, how can a business come into a new cultural environment, and how could the arts help to integrate businesses in an internationalised world? American Express Foundation sponsors the World Monument Watch, which as established in 1995 to support the World Monuments Fund and their campaign to raise the profile of the world's most endangered sites. American Express contributed \$5 million over 5 years so that the World Monument Watch could publish a list of 100 of these sites, and thereby leverage funds for conservation from other public and private sources.

American Express sees itself as a global company, but not in the old way of imposing values and approaches that are the same everywhere. This internationalism has to be sensitive, American Express is directly interested in the concerns and issues on the ground where it operates. Above all it encourages its staff to get involved in the projects on the list, through volunteering and site visits. In the UK, for example we have just pioneered the American Express Culture card which allows free access for all of their employees into a range of UK arts institutions such as National Trust, the Tate Gallery and the National Theatre. Of course such marketing activities are now standard local tools for businesses, and not just in the performing arts. For example, the Nationwide Building Society recently committed over £1 million to the Local Heritage Initiative, which encourages local peoples' involvement in their surrounding landscape, monuments and traditions. This project obviously raises the profile and image of the Nationwide Building Society as being nationally committed to Britain's heritage, and a "safe pair of hands" for your money!

Additionally, this project could be called a civil society project since it is about encouraging involvement, local pride and commitment. I recommend this approach heartily, especially in areas where democratic participation is low or non-existent. This, as we know, was a problem in Hong Kong where the British notably failed to introduce democratic accountability for many years, and yet expected democratic awareness to appear spontaneously. Voter turn out in Hong Kong has been very low, but such involvement has to be encouraged, through a sense of ownership and pride over time.

4. The final element of our jigsaw is the knowledge economy model. Culture is now everything. The new growth industries are audio-visual, programming and games technology, tourism, leisure and entertainment, e-commerce. The Nomura Institute has come up with a picture of business development that moves from agriculture, to industry, to information (which is the age we are living



through now) and finally creativity, the age we are about to enter. Whatever information we have today, our competitors will have a second later. The crucial thing now is new ideas, making new connections, inventing, imagining and creating. As I stated at the beginning, the business world needs creativity, new ideas and motivated high quality staff who can solve problems, dream up possible scenarios of the future.

Who are these "weather vanes" of the future? Among the most import we must include the arts and artists. They think ahead, they feel the way the future is developing, they give it shape and colour. The new technologies that are driving the economic revolution in the USA and Europe have blurred the links between art and industry in a new way. Small businesses are springing up all over New York, London and Paris where graphic artists, computer programmers and designers, writers and image people are working together in environments that are more like artists workshops than shop floors.

One common line runs through all these thoughts, that arts and culture can help the business world to find its way in this new environment. Our aim must be to change how the business world perceives the arts, not as recipients of aid and charity, but as a rich social and natural capital for future development. They must be business partners, not beggars. Investment is the term to promote, not patronage.

## **BACK TO HISTORICAL ROOTS**

I believe that the arts world and the world of business have become polarised over the last hundred years. The ancient Greeks had no difficulty in seeing that commerce, the arts and science were interrelated and interdependent and this was still the case in the nineteenth century. But since the Enlightenment, western civilisation has determined that individuals are either scientific or artistic. I wonder how Leonardo da Vinci would have reacted to being categorised as one or the other! Look how Einstein balanced his scientific and artistic sides.

The World Bank President, James Wolfensohn, himself is both a financier and an accomplished musician. But there seems to be a zeitgeist, a spirit of the age that is recognising that artists and business people can share skills and values; that the relationship between the two worlds can be symbiotic, that they can be one world instead of two, as it were. For me, that is hugely exciting – perhaps as the Millennium turns, we are approaching a new Renaissance.

The arts and business are in fact by nature rather similar. The late medieval artist was a craftsman first and foremost - he was a carpenter, a goldsmith, a carver, a metal worker in order to be a painter



or a sculptor. Indeed there is a wonderful little book by a late medieval artist, called the Artist's Handbook by Cennino Cennini and in it he explains all the skills and crafts that a man must have to be an artist (and he was taught by his father, who was taught by his father who was taught by Giotto himself!). He mentions plastering and chiselling, building and measuring, he talks about book keeping and managing a workshop - but he almost never mentions painting itself! The Romantic era created the artist-genius, the lonely man (for he was usually a man) who created outside of both time and responsibility to society. In a way, this is the only image of the artist that we recognise today. The "Floating Artist" we might call him, because he floats free of social obligation, or economic ties and of civic responsibility. Now this model has given us so much that I do not want really to criticise it. Especially not here, for the artist in China has often not allowed to be the voice of the individual, but only the mirror of society. But the arts are not only socially useful, as the discredited communist model would have it.

They are also about challenging society's values and norms. They push back the horizons of what is acceptable and what is understood. They open up new ways of seeing, and in today's global village this is an essential part of both economic and social development. But the artist historically had a responsibility and I believe that we now have a sense of this again. Perhaps responsibility is the wrong word, perhaps the right word is a "connection". The artist does not stand outside society, he is a vital, vibrant part of society. As we have seen above, he plays a part in health, in social and economic regeneration, in giving people a language and critical faculties, in creating a sense of community and national pride. Perhaps this new "instrumentalism" is why the business community has become increasingly interested in the arts, to the extent of funding them so broadly in western Europe. After all, business is now more than just business, it is also the place where we find our identities, and develop our personalities. Everything in today's world is starting to connect up, and connection between the arts and business is one very obvious example of previously apparently incompatible processes finding common interests and approaches.

I actually want to stress this also in terms of harmony. All of the approaches I mention above have to work together in harmony. The Chinese should have some lessons to teach us about this. After all, your word for harmony expresses very clearly what I am talking about. Hè Hé is the combination of the character for peace/amity and the character for collaboration/coherence. The great Chinese schools of thought - Buddhism, Taoism, Confucianism, all stress this concept as a way linking up often opposing points of view. Your medicine is holistic and harmonious, your culture embraces, and does not exclude, in Chinese thinking the Whole has always been more important than the Part. The Chinese seem to understand harmony as being also diverse. There is no black without white, no light without shadow, no full without empty. And increasingly no art without business.



## **NEW PARTNERS - THE A&B RESPONSE**

I chose the title of my speech carefully, and I want to return to it now via the theme of creativity. What might we mean by “culture and business in harmony?” How might we work towards harmony on a practical basis? In Arts & Business we talk less and less about sponsorship and more and more about partnership. This explains the change of name from the Association for Business Sponsorship of the Arts to Arts & Business last year. We felt that sponsorship was no longer enough to explain the full range and richness of the relationships between the arts and business today. Sponsorship is a technical term that has allowed us over 25 years to build a network of informed businesses and trained art managers, but now we feel the need to move beyond the concept of sponsorship to that of genuine partnership. Businesses have for years tried to inculcate a culture of logic, analysis, business plans, market research, bottom line, focus – the qualities generally associated, though I am aware this is a simplification, with the left side of the brain. What we realised in Arts & Business was the new generation of corporate leaders were crying out for more creativity in their businesses, but they did not know how to get it.

So Arts & Business set up the Creative Forum – twenty companies prepared to help us explore and develop new arts-business relationships. Under its auspices we created a new programme, which we call Arts @ Work – bringing the skills, techniques and values of the arts into the workplace. Through this programme, we have been encouraging a wide range of different approaches. Some companies have been developing their corporate art collection or bringing new exhibitions into their offices. Others have been inviting artists to perform in their canteens or foyers – there is a new scheme just launched in London to animate the many atria in the City through performances by a chamber orchestra, the London Musici. Some businesses have employed “artists in residence” – Michon de Reya, a London-based law firm, employed a poet called Lavinia Greenlaw, whose purpose was fundamentally to remind lawyers, who make their money from their manipulation of the language, of the beauty and infinite variety of words. Other companies, such as Marks and Spencer and Arthur Andersen, have set up Arts Clubs for their staff, to which guest artists come to talk about and show their work, to large and enthusiastic audiences.

But the most interesting, to my mind, and fastest growing part of this programme is what we call “arts-based training”. In arts-based training, a business employs one or more artists to run a training course for its staff. Unlocking creativity, of course, is one of the common subjects for such courses, but businesses have found that there are other skills in which the arts world excels, such as team working, scenario-planning, change management and, of course, communication, and many companies are now using artists to help address those issues too. An excellent example of



this would be the Unilever Project Catalyst. Unilever and Elida Fabergé are merging and the chairmen of each company have agreed a new approach to both managing the merge, integrating the teams of the two businesses and fostering heightened levels of creativity and responsiveness. Theatre troupes are being used to train staff in communication and presentation skills. Creativity workshops are being run to cultivate a flexible working environment and awareness of cultural difference. Finally "Brain Food" is a programme of Inspiration, including tickets to plays, jazz and world music concerts and events involving young novelists and poets.

The merged company is buying a new corporate art collection and the entire staff are involved in the decision making process guided and supported by a young contemporary curator Oliver Lloyd and talks have been organised with the Tate Modern and discounted tickets for important London contemporary art exhibitions. Finally, to round off this incredibly exciting and rich project there will be an artist in residence and a number of classic community arts sponsorship. The whole package is being measured and evaluated by outside consultants. This programme encapsulates what I feel the potential is for the arts as an integral and motivating aspect of business life and living.

I am a great believer in encouraging people to make connections across disciplines and to bring all of their capabilities to everything that they do. Too many people bring just a small proportion of themselves, just the left side of their brains, perhaps, to the work environment; we need people to bring the right side, and their values, emotions and instincts too. What the arts do is connect us to those attributes, to our humanity. Recognising this, the government has now given Arts & Business a fund, which we can use to promote these new kinds of relationship between business and the arts. The New Partners Fund puts £5 million annually at our disposal to use as incentive funding for businesses and arts together to develop these new relationships.. Why are we encouraging this change? Not just because everything does change. We had just got to the point that the business world understood arts sponsorship. The aim of every award we give must be to embed the arts more deeply within the business environment.

The New Partners Programme underlines the basic harmony that exists between certain aspects of business and the ways in which the arts work. By establishing an awareness of that harmony, we believe that the communication will be easier and the partnerships longer lasting and deeper. This is perhaps also the moment to mention the importance in of having such a business-arts association. I have been personally involved ins setting up such associations in South Africa, Korea, Japan, Hong Kong and Spain to mention but a few. These associations are fast becoming essential meeting places of the two sectors, with enormously positive results on management, arts funding and public awareness. It is difficult to imagine how the arts and business can learn to work together without



some organisation that represents one side to the other, that acts, if you like, as the "Official Interpreter" between these two worlds. A&B started by telling the business story, moved on to training the arts, has always been the champion of both arts and business to government and now is playing leading role in fostering creativity and innovation in the business of tomorrow. We could never have imagine 25 years ago what a central part of the British cultural landscape we were going to become.

Perhaps the time has come for Taiwan to consider setting up such an association, and I here today make my self and my association available as a guide and a support in this endeavour. Let me stress again - this is about more than just the arts and the money they need. This is one element in building secure, civil society, and a new consensus about the role of arts and culture in today's world. My association, wit its 350 business member, 10 offices and staff of 75 is evidence of the wider importance of the arts and business to society as a whole. Let us build the same consensus in Taiwan.

Increasingly of course business must deal with ethical concerns, and not just economic ones. Here too the arts have played a part. Along with other players in civil society, such as the voluntary sector and the consumer, the arts have helped to redefine an awareness of business morality and ethics. The unethical business still exists, but it is no longer proud to be unethical and indeed increasingly constrained to change how it works. Ethics, like love, cannot be faked. Every environmental disaster, every ill treatment of workers, every corporate raid or corruption is a nail in that businesses coffin. But what role can the arts play in the labyrinth of corporate ethics?

There is a metaphor that I would like to use tat might illustrate the value of the arts in this context, the Canary Metaphor. Once miners in England brought a canary down the coal mine with them. While it sang they were safe. When it stopped singing or fell from its perch, they knew there was gas, or shifting rock, and that they were in danger. I like to think that the arts play a similar role today with businesses. They are a indicator of the ethical standards of the mature business. Not only are the arts loath to accept money from a business with a bad track record of human rights or environmental degradation, they are also extremely sensitive to the public perception of the business, and guard their professional equity fiercely.

When a business decides to support the arts it moves into a sphere of ethical and moral debate that can serve to open its doors and minds to a whole range of issues, including education, exclusion, multiculturalism, the role of women etc. The process of supporting the arts is one of the learning processes that can reconnect the business world to its wider responsibilities. Of course, the business



world can also use the arts to camouflage or disguise their bad intentions, but I contend that even this can initiate a process of change in the business thinking. The arts force us to confront our essential humanity, and reflect our choices back to us. The ethical debate in the business world is about how businesses fit into society, what their responsibilities and rights are. The arts can help them to find a way through this maze.

### **GLOBALISATION - THREATS AND OPPORTUNITIES**

One reason that I love travel, and relish the opportunity to come to places like Taipei, is that each culture, each environment has its own atmosphere and its own genius. The spirit of Africa is quite other to the spirit of Europe. Japan, China, Vietnam or Korea are different in their essential view of the world. Of course, globalisation poses us a real challenge in this respect. In the same way as we have come to understand the value of biodiversity, we must now learn to value cultural diversity, and for many of the same reasons. We do not know which rare orchid from the Amazonian rain forest will be an essential part of the fight against cancer, or AIDS. Similarly we do not know when the cultural artefact or means of expression that is disappearing before our eyes will not be the very key to some other human challenge that confronts us.

One example in contemporary Europe is the death of the skilled craftsman. He (or she) has been driven to the edge of extinction by industrialisation and the mass market. And yet today there is a need to repopulate our rural areas, there is a growing market for high quality, individualised products of the skilled master craftsman. All over Europe buildings crumble and fall partly due to the lack of specialised skills that would be needed to repair and restore them, with the positive economic effects that this would bring. The craftsman must now be reinvented, but we did not even know that we had lost him or her! We must learn from each other, in this field as in every other. One of the most interesting aspects of this is what the East can teach us about philanthropy and the role of business.

For example, Buddhism offers us in this field certain models and practices. I think that we can say that like all the great religions, Buddhism has certain disdain for money. The Buddhist monks of the Southern school go so far as to vow never to touch money (rather like the Queen of England today!). However, for centuries the monks in Asia survived because their patrons gave them their daily food and built and embellished their monasteries. Within these monasteries exists the ever-present idea of giving back to society. In Tibet for example, it is taught that the genuine religious practitioners and the generous man are yoked together - the practitioner pulls the patron along after him to heaven rather like the ox pulls the cart laden with goods to market. Indeed, in Tibetan Buddhism, "to give" is almost the equivalent of "to meditate". Such generous giving has a genuine social,



cultural, religious and spiritual virtue.

Sometimes this sounds like the Renaissance idea that the patron “bought back” his sins through his offerings. The Arena Chapel in Padua was decorated by Giotto in the late 14<sup>th</sup> century and it remains today as one of the pinnacles of the Western pictorial tradition. But he was paid for the work by Enrico Scrovegni, a Paduan banker whose father was portrayed by Dante as having a special seat in hell, one reserved for the usurers. In the Giotto cycle, Scrovegni is pictured holding out the chapel to the Saint in atonement for his greed and sinful profession. He too saw "giving" as a social and a spiritual and a cultural virtue. But in an important way Buddhist practice is different. Buddhism has distinguished itself from its very earliest history by seeing work as being a spiritual undertaking in and of itself. And by work the Buddhist intends all activity that tends to the development, awareness and happiness of man. Art, music, theatre, song and poetry are expressions of the central human need to create, to understand and to communicate.

Running a business, producing goods for market, building roads and inventing new technology are expressions of the same need. They share the same roots. Wealth in the Buddhist conception is not in itself good or bad. Buddha would not say, "Money is the root of all evil". He would say "ignorance is the root of all evil" Wealth cannot itself be either created or destroyed, it can only move along according to karma. Buddhist compassion would wish it to move along fairly, openly and for ends that serve the best in man, his intelligence, and his compassion. Buddhism asks us are we ignorant of our money? Do we understand what it can really do in the world? Lord Goodman, the founding chairman of Arts and Business in 1976 said that he did not care where the money came from, even the Mafia, because if it went to the arts, it became good money!

This lies perhaps at the heart of everything that we do in the arts and business world. We all believe that money converted into art has value. I also believe that money converted into art itself converts into something valuable for the giver, that there is always a return and that every donor, sponsor and patron has a right to see his money fructify and return value to him. That value can be defined in many ways of course. Some of the ways we have defined it include the marketing dollar, the publicity and PR impact of supporting the arts, the community and the educational aspect, the ways in which the arts can build secure communities and creative environments, the ways in which giving can be fiscally beneficial or intellectually challenging or socially useful. All these are turnings of the karmic wheel.

In global terms, the great challenge that faces us today is to find a common synthesis between the East and the West. This is also an ethical concern for business - not simply to impose misplaced



values alongside the amazing economic and financial growth opportunities that they offer. Is this not, first and foremost, a cultural challenge? We know for example that western businesses find it very difficult to get western entrepreneurs or managers who understand, and empathise with the Chinese approach, their tight and complex interrelationships or *guanxi*, or their careful avoidance of obvious conflict. We need cultural training for this challenge as much as we need MBA's?. Perhaps it is time for an international MBC - Master of Business and Culture! Such harmony of ethics and approaches is essential - not only for our common security, but also for the potential for economic and social growth that this will bring alongside.

Taiwan is a bridge between Eastern and Western values and cultures and I hope that you find a way to negotiate the difficult waters that surround you, so that you may start to play the role of door opener and interpreter of one way of thinking and seeing to another. I do not underestimate the difficulties of building such a bridge - everything, language, history, politics and beliefs work against the creation of a common awareness between the East and the West. Everything, that is, except the arts. Ever since Giuseppe Castiglione, known in China as Lang Shi Ning came to the Court of the Heavenly Emperor in the 18<sup>th</sup> century and painted the court and courtiers of Emperor Qian Long in a glorious mixture of Eastern imagery and western technique, the arts have been a bridge between us.

The impact of the Chinese on the arts and crafts movement and the modernist movement in Europe has been well documented. The influence of your porcelain, your music and your terse, limpid poetry have informed much of our artistic development since the 19<sup>th</sup> century. And in return we gave a language of modernism, an awareness of the melodic line which you have shone back at us through many of the greatest performers in the West such as Yo Yo Mah or Yung Wa Chung. But this exchange is not over yet. Driven by the ever closer links between businesses and economic systems, can we hope that the arts and culture become once again the river along which we travel. Lord Gowrie, a former minister for Culture in the UK once said "once the trader followed the gun boat into the harbour. Now they follow the dancer".

I said a moment ago that everything changes, but in fact one hopes that that is not true. Everything, I should have said, except the basic human values by which we live, and they we hope will always be expressed by what is best in art, in music and dance. The Arabs have a saying: "The Koran is free but the binding costs a little something". This is true today also. Art and beauty are free, but the temples, and platforms, and books and CD's and actors and actresses and singers and painters cost a little something. But they give more than just a little something back.



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